

PARIS FASHIONS in LATE SUMMER AND EARLY AUTUMN GOWNS

VOILE and Silk Favorite Fabrics for Exquisite Afternoon and Evening Frocks



Cream Colored Voile Embroidered with Blue and Gold

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THIS is the so-called dead season in the realm of fashion, in the showrooms of the big shops and private dressmakers. The employes in all departments are off on vacations, and apparently for just a brief space of time the all-absorbing question of dress is in abeyance; but it is only a very brief space after all, and in the meantime designers are busy with the winter models so soon to be displayed to the general public, while already to a favored few is vouchsafed an occasional glimpse of what will ere long be given out for approbation or disapproval.

This is the season above all others when clothes are thoroughly enjoyed, when gowns are being worn, not being made, and when, in consequence, women are looking their very best in the fascinating gowns on which so much time, thought and, incidentally, money have been expended. Summer gowns are proverbially becoming, and this year there are so many different colors and so many different materials that the variety is endless, while it is quite a fad to combine colors and fabrics that formerly were considered impossible. One marked feature of this summer is that the all white gown is

so rarely seen. White is worn, lots of white, but rarely without the relief of some color often most cleverly introduced in the lining, if the material of the gown is transparent, or in the collar; a narrow satin band as a finish, or if the waist is in surplus folds, then just an edge of color outlines the yoke or gulf, or is in a knot of satin ribbon where the folds of the material are crossed. If in no other way the touch of color is given by an artificial rose or one or two orchids or sweet peas, most perfectly made and resembling closely the natural flower.

Apparent but most delusive simplicity is the first effect given by the smart summer frock of white voile. The skirt is short and round. It is finished around the front with either a wide cloth band or two of medium width, the same color as the voile. The waist, in surplus folds, has a cloth belt, a narrow cloth band, and the short sleeves are finished with a cloth cuff. A pointed yoke and high collar and close fitting three-quarter length lace cuffs finish the waist. The bands do not go around the entire skirt, nor does the fullness, for the front is left quite flat and plain, and where the bands end there is an ornament of passementerie, or the



Gown of Cornflower Blue Voile

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White Voile de Soie Gown

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Gold Embroidered Cream Silk with Cerise Girdle

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cloth is cut in a design and appliqued on size. A jacket to match the gown is smart as well as in black and in white. It is made in voile, and the latest fad is to have the jacket unlined. A black and white striped voile gown, a real one piece gown, with high belt having medium width stripe, has a coat to match that hangs straight from the shoulders, the only

trimming a velvet collar and cuffs, light in weight, and transparent as is the fabric. It is very smart made in this fashion. Soutache braiding on voile is not an absolutely new style, but the braiding on voile that is fashionable at this time is quite different from last year's fashion. It is extremely smart to have a voile



Mauve Voile de Soie Over Floured Foulard

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veiled in yellow chiffon, entirely veiled, the overdress finished merely with a wide hemstitching. The new skirts cross in front and a most popular fashion for the veiled gown has a narrow band of embroidery cutting the two fronts. Pearl, crystal, jet or silver beads are used for this embroidery or some effective passementerie, the latter much less expensive; or a fold of satin or velvet ribbon is also effective.

One of the daintiest afternoon gowns is of palest mauve silk voile, made with coat to match. Skirt, waist and coat are accented pleated, and skirt and coat alike are finished only with a wide hemstitching. The model is an extremely difficult one to copy, for with accented pleats or tucks there is always danger that the figure will not look well. But this gown, made by an artist in the dress-making profession, is so carefully and perfectly cut that the pleats merely give straight lines and make the wearer slender. The only trimming is the transparent lace yoke and collar, and perhaps a bow of real Valenciennes lace, or revers and cuffs of the finest lingerie trimmed with narrow Valenciennes. These simple gowns, with the touch of real lace and hand work, have an immense amount of style and originality, and are in delightful contrast with the too exaggerated and overelaborate fashions that challenge attention by their eccentricity, and are gaining in favor every day. They are far from cheap for as yet they require to be made by the best of work people, but it will not be long before the knowledge of how to attain the simple lines that are so becoming will be acquired, and the women of good taste are already loud in their praise of such fashions.

Striped Designs Effective.

Striped voiles are made up in most effective gowns for afternoon entertainments and are also used for dinner and theatre gowns. The black satin stripe with a pale rose or mauve chiffon or voile is attractive in coloring, and, if not too wide a stripe, is invariably becoming. These striped materials are made up over plain color, preferably white, and are charmingly light and cool in appearance. Then for those who like the striped effects there are the soft finish taffeta silks in black satin and white. A popular model for a theatre gown is of this design, the skirt made with the material drawn across the front and laid in thin pleats at the left quite high on the skirt; the back is one double box pleat, gives an exaggerated high waist effect that is softened and modified by four rhinestone buttons that hold down the pleat to the normal waist line. The front of the waist crosses to one side and has revers of the silk over which are revers of the finest hand embroidered batiste bordered with narrow black satin. Yoke and collar are of the batiste; the sleeves fit close to the arm and are so long that they wrinkle like long gloves and are finished at the wrist by a twist of bright cerise satin. There is also a belt of the same satin that does not cross the pleat at the back and is finished at the left side with a stiff loop that stands up against the waist. It is a real picture gown and looks well with a three corner hat of fine black erin with plumes.

Satin, so it is said, is going out of fashion on account of its too great popularity, but let no woman who has invested in it be disconsolate, for never were there so many attractive satin gowns as there are this season. At the same time every effort is being made to introduce silks of all kinds. Changeable effects in queer ribbed silks, in moiré, are among the very latest novelties, while the most fascinating of summer gowns are of the various kinds of silk, and there is every indication that silk gowns are to be most fashionable next winter for the theatre and restaurant. The old fashioned colors and the pastel shades are in demand for the picture gowns, that are truly copied from the old prints, but picture gowns are not to be rashly recommended, and, in fact, not one woman in a hundred can afford to dress in picturesque fashion.

Veiled Gowns Popular.

Veiled gowns are not new, but none the less they are extremely fashionable, and the fashion is so practical that it is dear to the heart of the great majority of womankind. An evening gown that has been worn so often that it is both shabby and too well known to be smart can be entirely renovated and made to look like new if it is draped or veiled with chiffon or marquisette or some one of the transparent materials. A charming gown of white crepe de Chine and yellow lace that had lost its freshness and color as well was entirely transformed by being

FASHION DETAILS OF INTEREST TO THE HOME DRESSMAKER.

THE home dressmaker who wishes to remodel a gown and finds it necessary to add some new trimming or to increase the amount of material in some way will find herself very much in the lurch if she chooses either black velvet or black satin for the additional material. According to the very latest designs of Paris gowns, these two materials are considered suitable for the adornment of any costume in the wardrobe, and from street suits of serge and

cashmere to ball gowns one finds them figuring prominently as garnitures. Sometimes a little of the velvet or satin is used, perhaps merely a bow for the bodice or a band to edge a waistcoat in a jacket, and again fully half the costume will be made of the black material, either velvet or satin. The color of the rest of the material does not seem to matter, as the black trimming appears on garments of all shades as well as all styles. For light, medium and dark cos-

tures it seems to be considered equally desirable. A white foulard, polka dotted in black, had three-quarters of the skirt of black satin and a deep band around the bodice, also of the satin. A rose voile made over

white satin was trimmed with bands of black velvet around the foot and had bands of the velvet taken from the front of the collar down and under each arm to the bottom of the skirt in the back. A blue satin gown had revers of black satin and a girdle and skirt border of the same. It was trimmed also with deep Persian trimming. An exquisite gown of white linen had the lower part of the skirt of black velvet and a scarf of the same.



WHITE SERGE COSTUME.



FOULARD GOWN WITH VELVET BANDS.



COSTUME OF VOILE DE SOIE.



BRAIDED CLOTH COSTUME.



VOILE AND SATIN GOWN.



FOULARD AND SATIN GOWN.



BLUE SERGE COSTUME.